

XXX Edition
2022 *Impro & Friends*



International Organ Festival “Città di Bergamo”

September 22 - October 28



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BRESCIA
Capitale Italiana
della Cultura

Free entrance

in compliance with the anti Covid-19 rules in force

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The Festival history

The International Organ Festival "Città di Bergamo" was born at the beginning of the Nineties as a gamble among friends. Convinced of the need to bring to the town an international top circuit of concerts, especially considering the quality and variety of its organs, in 1992 the association Vecchia Bergamo organized a 'test' concert. Jean Guillou, one of the most famous contemporary players in the world and titular of the great organ at St.Eustache in Paris, was invited with a special mission: to introduce the improvisation on themes given by the audience in his program.

As a matter of fact this art, which is considered as a fundamental pillar by all northern European organ Schools, had practically disappeared from the Italian churches in the last fifty years. The clear goal was to show and consequently to measure the reactions of the public, on how much the interpreter's capability in communicating his own unique feeling is of basic importance to create a larger popular interest around organ music, which up to that time was considered a specialists' niche.

The success was so great and enthusiastic that the year after the International Organ Festival started officially on the big Serassi organ at S.Alessandro della Croce in Pignolo: a perfect instrument, just restored, for portraying a wide range of music and, at the same time, for representing worthily the important organ builders' tradition of our land.

The guidelines and contents of the Festival were, and still are, the following: to focalize on the real actor of the event - the interpreter - with his skill in guiding the audience through emotions and spirituality; to systematically spread the improvisation, an art where the personality and ability of the player are joined in an unrepeatable moment, revealing the real soul of the musician; to invite top international artists, particularly those who are engaged in teaching plans or recording projects of well known interest; to introduce a young organist, winner of an important International Competition held the year before; to explore, with no inhibitions or limits, all the organ literatures, including contemporary music, and promoting forgotten or unknown composers.

A key point of the immediate Festival success has been its strong didactic approach: we prepare for each concert detailed 'guides for listening', not the usual list of birth dates, names, places and so on, but a real explanation of the structures of the played pieces, their styles, and the historical links among them.

Few years later, in 1997, the municipality of Bergamo asked Vecchia Bergamo to expand the International Organ Festival to the whole town, donating the title "City of Bergamo".

XXX International Organ Festival
"Città di Bergamo" - 2022

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Four churches among the most representative ones were selected for the qualities of the organs there preserved: Basilica of Santa Maria Maggiore, Cathedral, S.Alessandro della Croce church, S.Maria Immacolata delle Grazie church.

The reason of these choices is easy to understand: the characteristics of the instruments are very different but complementary. They are the highest artistic expression in the town of four different Italian firms: two of them, ancient, with mechanical action and pipes from the XVIII century, are manufactured by the families Serassi and Bossi, historical rivals in Bergamo; the other two, modern, with electrical action, by Vegezzi Bossi and Balbiani, represent the only sample in the town of the Romantic Organ (S.Maria Maggiore) and of the Caecilian Organ (Grazie).

Since 2004, the oldest organ of the city – a little portable one, manufactured by an anonymous in the second part of the XVII century, at the Madonna del Giglio church, just restored - has been added, allowing the Festival to offer sometimes more than four centuries of organ music.

Recently other important instruments are available for the Festival: the renewed Mascioni organ, built in 1906 at Alfredo Piatti Hall in the Conservatory of Bergamo, where particular ensembles or unusual artistic proposals can be happily managed; the dazzling totally new big Corna organ, installed ten years ago in Cathedral, based on a very interesting and original modern project; the renaissance organ built by Giovanni Pradella for the Santa Cecilia Musical Academy; the three keyboard organ built in 1884 by Giacomo Locatelli in San Bartolomeo church; the Adeodato Bossi organ in San Leonardo church built in 1850.

This richness and variety of organs attract many foreign players and teachers too, choosing Bergamo as a favourite place for holding visits and master classes with their pupils. In summer 2014 the 'Gesellschaft der Orgelfreunde' (Association of the Organ Friends), the biggest one in Europe with more than 6000 members, has visited Bergamo for its annual meeting. In one week we offered to the 196 participants the audit of 33 organs in the city and in the province, 28 dedicated concerts, 4 concerts open to all citizens, 1 masterclass on ancient music, 1 symposium on Bergamo organs history, 1 gala dedicated to a collection of rare harmoniums.

Currently the Organ Festival is one of the most loved and well attended musical attractions in Bergamo. Its reputation is renowned in all Europe, and many foreign tourists often decide to spend a week-end in October for visiting our town due to the organ concerts. This English version of the official brochure has been conceived especially for them, and for all the non-Italian mother-tongue who wish to be introduced into the magic world of Bergamo organs sound.



The XXX edition

Thirty years. Wow!

Despite to the difficult time we are all living, where over an exhausting and still unresolved pandemic crazy winds of war started to blow, we wish to celebrate our important anniversary setting up a particularly rich and significant edition entitled "Impro & Friends". We have gathered in a place dear to them (our Bergamo) many personalities who passed there at a young age - often as competition winners - and in recent years they have reached leading positions in improvisation art. We are talking about the best of that 'middle' generation that will remain the absolute reference in the world organ scene in the years to come.

An edition already opened this spring with a fascinating preview, where Zuzana Ferjenčíková, professor at Codarts in Rotterdam, and László Fassang, professor at the Conservatoire National Supérieur de Musique in Paris, on Saturday 19 March in the Cathedral literally challenged each other to a duel (in friendship) improvising in turn on the same themes. The concert was fully filmed, adding interviews and city panoramas. The so realized movie, titled "The Impro Organ Challenge", took part in the 1st International Online Organ Festival (www.io-of.org), in which videos of recorded organ events were broadcast in prestigious locations all over the world, from Beijing to London, from New York to Paris, and among these... Bergamo. A huge promotion for our Festival and for our city, which is preparing to be the Italian Capital of Culture 2023 with Brescia.

After all, a certain familiarity with the 'visual' element has been happily experienced by us in the last two years, when, to overcome the limitations on the number of entrances into churches, we broadcast live all the concerts in free streaming on YouTube. A practice that revealed the power of this tool for reaching an increasingly distant, vast and heterogeneous audience, safeguarding the indispensable empathy of the artistic gesture that only the presence of a live audience guarantees. Therefore, although health conditions are generally improving, it is foreseen also for 2022 that the concerts will be broadcast in streaming (direct or delayed) with the primary purpose this time to promote our reality worldwide.

The autumn program features 7 events: 6 concerts and an opening conference.

Among the concerts we point out the rather unique and exceptional character of the two-organ conclusive one in the Cathedral, where - a very rare event - the two artists will improvise together. In the other 5 the common denominator, as well as improvisation, will be César Franck, father of the cyclical sonata of which the 200th anniversary of birth falls. Absolutely not wanting to set up a monothematic season, the right souvenir to its fundamental importance in the history of music has been fulfilled by entrusting each of the artists some of his most famous pieces for great organ and remembering the less known, those for the liturgy.

XXX International Organ Festival "Citta di Bergamo" - 2022

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To introduce the season - Thursday September 22 at the Gavazzeni Hall of the Donizetti Theater - the most loved and well-known Italian musicologist has been called for the first time in Bergamo: Giovanni Bietti, the 'voice' of the very popular Rai Radio3 program 'Lessons of Music'. He has the task to explain the importance of improvisation ('The rigorous freedom') in musical practice.

About the concerts, every Friday starting from September 23, hereunder a few highlights.

The inauguration, as usual on the Corno symphonic organ in the Dome, is entrusted to Jean-Baptiste Dupont, amazing improviser and transcriber. For the occasion among others we will be able to listen to one of his 'Première' - the transcription of the first Suite for orchestra by J.S.Bach - and one of his flagships, the phantasmagorical three movements from Petrouchka by Stravinsky.

The second appointment, Friday September 30, is that dedicated to the young winner of an International Competition at the Church of Santa Maria Immacolata delle Grazie. Given the singularity of the thirtieth anniversary, we called a recent but not fresh winner, Karol Mossakowski (2016, ex-aequo in Chartres) who in the meantime has made a fulminating and unbelievable career. At the age of only 32 years...

On the monumental Serassi organ at Pignolo church we will have the pleasure of finding Gerben Mourik, already in Bergamo in 2006. Among large 'in style' improvisation and not so known Dutch composers, Mourik will propose an extract of an opera by César Franck rarely performed in concert: 'L'Organiste', an unfinished and posthumously published volume, conceived for the harmonium and dedicated to liturgical use.

In the Basilica of Santa Maria Maggiore we will celebrate instead the back to our city (it was 1998) of a figure who became planetary for Sacred Music, Martin Baker, for over twenty years music manager of Westminster Cathedral. His indisputable charisma and versatility are well witnessed by his program, which includes the march composed for the coronation of the queen Elizabeth II.

Juan de la Rubia - organist of the Sagrada Familia in Barcelona - will be entrusted with the task of reviving the splendid sounds of the Locatelli organ of San Bartolomeo church, one of the most significant instruments of our city even if not in perfect conditions. Its particular French-inspired sound will find perfect exaltation in the program conceived by de la Rubia, with authors coeval with Franck and many small improvised miniatures.

Finally, here is the concert for 2 organs in the Cathedral, involving the Felice Bossi 1842 organ which had not appeared in the program for a long time. The brave protagonists will be Jürgen Essl - the only senior artist of this year, a great friend of the first hour of our Festival - and Jeremy Joseph, today professor at the Vienna Conservatory.

A real 'gem', to celebrate the closing of our (first) thirty years.

Fabio Galessi

Program

Theater Donizetti Foyer

Piazza Cavour

Thursday, September 22 - 6.30 p.m.

Speaker

Giovanni Bietti (Italy)

Cathedral

Città Alta

Friday, September 23 - 9 p.m.

Jean-Baptiste Dupont (France)

S.Maria Immacolata delle Grazie church

Porta Nuova

Friday, September 30 - 9 p.m.

Karol Mossakowski (Poland)

S.Alessandro della Croce church

Via Pignolo

Friday, October 7 - 9 p.m.

Gerben Mourik (Holland)

Basilica of S.Maria Maggiore

Città Alta

Friday, October 14 - 9 p.m.

Martin Baker (UK)

Ss.Bartolomeo e Stefano church

Largo Belotti

Friday, October 21 - 9 p.m.

Juan de la Rubia (Spain)

Cathedral

Città Alta

Friday, October 28 - 9 p.m.

Jürgen Essl (Germany) - **Jeremy Joseph** (South Africa)

The concerts will be broadcast on



Free entrance

Giovanni Bietti



Composer, pianist and musicologist, he is considered one of the best Italian music communicators. He is one of the best-known radio voices of the “Lezioni di musica” (a very popular weekly broadcast by Rai-Radio3), and has published books dedicated to Mozart (Laterza, 2015), Beethoven (Laterza, 2013), Haydn (EDT, 2020), Verdi (Laterza, 2021) and the Viennese Symphony (Edizioni Estemporanee, 2012). Furthermore, 'Lo spartito del mondo' (Laterza, 2018), dedicated to multiculturalism, the ability of music to make different cultures dialogue with each other, and 'La musica della luce' (Laterza, 2021), on the relationship between music and Enlightenment.

He regularly holds Concert Lessons, directly on the piano, at many of the most prestigious Italian institutions: Teatro alla Scala, Teatro La Fenice, Accademia Nazionale of Santa Cecilia, Teatro dell'Opera in Rome, Teatro Regio in Turin, Teatro Petruzzelli of Bari, Teatro Massimo of Palermo, Teatro Bellini of Catania, Mito-Settembre Music Festival of Turin and Milan, Stresa Festival, Bologna Festival, Cagliari Opera House, Ravello Festival, Teatro Regio of Parma, Sferisterio of Macerata, Teatro delle Muse of Ancona, Teatro Valli of Reggio Emilia, Festivaletteratura and Chamber Orchestra of Mantua, Sicilian Symphony Orchestra. In addition, he regularly collaborates with some important international events, such as the Cartagena International Festival in Colombia. His television appearances include the five episodes of SuperQuarkMusica on Rai1, alongside Piero Angela, and the very recent 12 episodes of “Musica da camera con vista” on Rai5, of which Bietti himself is the creator and host.

Donizetti Theater Foyer

Thursday, September 22
6.30 p.m.

Speaker:
Giovanni Bietti

in cooperation with


FONDAZIONE
TEATRO
DONIZETTI

Conference

“Improvisation: the rigorous freedom”

MULTI
marketing consulting

Jean-Baptiste Dupont



Born in 1979, since the beginning of his international career as a concert musician, Jean-Baptiste Dupont has given some 500 recitals in several European countries, in the USA and in Russia, interpreter of a large repertoire ranging from the Renaissance to our time, but also improviser in the context of numerous recitals dedicated to improvisation, filmconcerts, multidisciplinary meetings, etc. His concerts have been broadcast on Radio in the USA, Germany, Luxembourg and France. He has performed in prestigious venues and in numerous organ and classical music festivals. He is regularly invited for master-classes, particularly in the field of improvisation. He has been a jury member for competitions in France, the USA and Germany. He is currently recording the complete organ works of Max Reger for Hortus editions, the first published volumes of which have been warmly acclaimed by international critics. His version

of the choral fantasy opus 52-3 was preferred to six other versions in the France-Musique program "Le Jardin des Critiques". Recognized for his work, he participated, in October 2012, in the international seminar organized by the Max Reger Institute and the Academy of Sciences and Literature of Mainz (Germany), and, in 2016, many events around the centenary of the composer's death. In 2019, he recorded his first album devoted to improvisation. His latest disc dedicated to Widor for the Audite label has already received many positive reviews and has been acclaimed by the music press. After his studies, he was a finalist in a large number of international competitions in both improvisation and interpretation. He won, among other things, the prestigious first prize at the international improvisation competition in St. Albans (UK, July 2009); the second prize, public prize, governor's prize and prize of the Glinka Foundation and the De Boni Arte Foundation at the "Mikael Tariverdiev" international performance competition in Kaliningrad, Russia, in 2009; third prize at the "Xavier Darasse" international interpretation competition in Toulouse in October 2008. After having held several positions as organist since 1997, he was appointed, by competition in April 2012, holder of the great organs of the Cathedral of Bordeaux. In 2014, he co-founded the Cathedra association (sacred music at Bordeaux Cathedral). He shares the artistic direction until 2019.

Cathedral

Friday, September 23
9 p.m.

Organist:
Jean-Baptiste Dupont

 **Tenaris**Dalmine

Johann Sebastian Bach (1685-1750)

- Suite for orchestra n.1 in C major BWV 1066

- Ouverture
- Courante
- Gavotte
- Forlane
- Menuet
- Bourrée
- Passapied

(transcribed by Jean-Baptiste Dupont)

César Franck (1822-1890)

- Deuxième Choral in B minor FWV39

Igor Stravinsky (1882-1971)

- Trois mouvements de Petrouchka

- Russian dance
- Petrouchka's room
- The fat week

[1911]

(transcribed by Jean-Baptiste Dupont)

Jean-Baptiste Dupont (1979)

- Improvisation on themes given by the audience
'Symphony'

- Prélude
- Scherzo
- Adagio
- Finale



Fondazione
UBI Banca Popolare
di Bergamo onlus

ORGAN

PIETRO CORNA 2010

PROJECTED BY
DON GILBERTO SESSANTINI

Great Organ (I)

17 Bordone 16'
18 Principale 8'
19 Flauto Armonico 8'
20 Fugara 8'
21 Ottava 4'
22 Flauto a camino 4'
23 Duodecima 2' 2/3
24 Quintadecima 2'
25 Ripieno V
26 Cromorno 16'
27 Tromba 16'
28 Tromba 8'
29 Grave I
30 Annullatore unisono
31 Acuta I

Positive Organ (II)

32 Quintadena 8'
33 Bordone 8'
34 Gamba 8'
35 Vox Angelica 8'
36 Flauto ottavante 4'
37 Corno Camoscio 2'
38 Mixtur III
39 (vuoto)
40 Cromorno 8'
41 Grave II
42 Annullatore unisono
43 Acuta II

Swell Recitative Organ (III)

44 Contra Viola 16'
45 Bordone amabile 8'
46 Viola di Gamba 8'
47 Voce Celeste 8' II
48 Coro Viole 8' II
49 Salicet 4'
50 Cornetto d'eco II
51 Corno Inglese 16'
52 Oboe d'Amore 8'
53 Clarinetto 8'
54 Tremolo
55 Grave III
56 Annullatore unisono
57 Acuta III

Resonance Organ (IV)

58 Diapason 8'
59 Gran Flauto 8'
60 Corno di notte 4'
61 Nazardo 2' 2/3
62 Quarta di Nazardo 2'
63 Terza 1' 3/5
64 Quinta 1' 1/3
65 Settima 1' 1/7
66 Tromba en chamade 8'
67 Regale en chamade 16' sop.
68 (vuoto)
69 Tremolo
70 Grave IV
71 Annullatore unisono
72 Acuta IV

Pedal

1 Principale 16'
2 Subbasso 16'
3 Contra Viola 16' (E)
4 Gran Quinta 10' 2/3
5 Bordone 8'
6 Violone 8'
7 Grandi Armonici III (E)⁽¹⁾
8 Bordoncino 4'
9 Trombone 16'
10 Tromba 16'
11 Corno Inglese 16' (E)
12 Tromba 8'
13 Cromorno 4'
14 Tromba en chamade 8'
15 Regale en chamade 8'
16 Divisione Pedale⁽²⁾

Couplers

73 I - Ped
74 II - Ped
75 III - Ped
76 IV - Ped
77 Acuta I - Ped
78 Acuta II - Ped
79 Acuta III - Ped
80 Acuta IV - Ped
81 Grave II - I
82 Grave III - I
83 Grave IV - I
84 Grave III - II
85 II - I
86 III - I
87 IV - I

88 III - II
89 IV - II
90 IV - III
91 GO II - Pos I
92 Acuta II - I
93 Acuta III - I
94 Acuta IV - I
95 Acuta III - II
96 Annullatore ance I
97 Annullatore ance II
98 Annullatore ance III
99 Annullatore ance IV
100 Annullatore ance Ped
101 (vuoto)
102 (vuoto)

Toe Pistons

Eight free combinations⁽³⁾
Unione II - I
Unione III - I
Unione IV - I
Unione generale tastiere
Sequencer (-)

Sequencer (+)
Unione I - Ped
Unione II - Ped
Unione III - Ped
Unione VI - Ped
Fondi
Ripieni
Ance
Tutti

Expression Pedal

Sweller
Espressione Recitative III

- (1) 6' 2/5; 4' 4/7; 3' 5/9 from Bordone amabile 8' III
(2) it divides pedalboard compass in two parts: the left one (C1-B1) with only Subbasso 16' and Bordone 8' registers; the right one (C2-G3) where all other registers can be used
(3) for each piston, 500 memories with sequencer are available

In cooperation with:



Cattedrale di Bergamo

Electronic action.

Movable console.

Four 61-notes (C1 C6) keyboards and 73-notes wind chests due to the real superoctave of 8' and 4' registers at I and II keyboards.

32-notes flat parallel pedalboard (C1 G3).

2789 pipes.

Great, Positive and Resonance Organ in Cornu Epistolae.

Swell Recitative Organ in Cornu Evangelii.

Many part of the old Balbiani Vegezzi Bossi organ 1943-1995 has been employed for the new construction.

Karol Mossakowski



Renowned for both his interpretation and improvisation skills, Karol Mossakowski won the first prize of the International Prague Spring Competition in 2013 as well as the Grand Prix de Chartres ex-aequo in 2016, and leads an international career in both of these fields that constantly evolve together. Karol was appointed Radio France's Artist in Residence in 2019, where he has gained the public's enthusiasm thanks to an outstanding charisma. For Karol it is essential to support living music thanks to improvisation, to which he gives an important role in his recitals and develops by accompanying silent films. In 2017 he released a DVD with his improvisations on Dreyer's Jeanne d'Arc for Gaumont-Pathé. In October 2021, he released his first solo album on Tempéraments,

Radio France's Label. Karol Mossakowski is the recipient of many other international awards, including the first prize of the international Competition Feliks Nowowiejski in Poznań in 2010, the Grand Prix and the Prix du Public of the Jean-Louis Florentz international Competition in Angers awarded by the Beaux-Arts Academy in Paris, and the Grand Prix André-Marchal in Biarritz in 2015. In 2016, he won the Prix international Boëllmann-Gigout in Strasbourg. That same year, he was awarded the Corypheus of Polish Music prize of the Music and Dance Polish National Institute. In 2014-15 Karol was appointed Young Artist in Residence at Cathedral of St. Louis King of France in New Orleans (USA), where he performed many recitals and taught interpretation and improvisation lessons. Karol Mossakowski started the piano and the organ at three years old with his father. After musical studies in Poland with Elżbieta Karolak and Jarosław Tarnański, he entered the organ, improvisation, and composition classes at the Paris Conservatory as a student of Olivier Latry, Michel Bouvard, Thierry Escaich and Philippe Lefebvre. He is titular organist of Lille's Cathedral, and professor of improvisation at the Higher School of Music in San Sebastian (Musikene).

S. Maria Immacolata
delle Grazie church

Friday, September 30
9 p.m.

Organist:
Karol Mossakowski

società legnami
PAGANONI S.p.A.

César Franck (1822-1890)

- Pièce Héroïque in B minor FWV37

Wolfgang Amadeus Mozart (1756-1791)

- Fantasy in F minor KV594

Robert Schumann (1810-1856)

from 'Six Etudes in canon form' op.56

- n.1 in C major 'Not too fast'
- n.2 in A minor 'With an intimate expression'
- n.5 in B minor 'Not too fast'

Felix Mendelssohn-Bartholdy (1809-1847)

- Prelude and Fugue op.35 n.3
in B minor for piano

(transcribed by Karol Mossakowski)

César Franck (1822-1890)

- Troisième Choral in A minor FWV40

Karol Mossakowski (1990)

- Improvisation
on themes given by the audience



FONDAZIONE
**CREDITO
BERGAMASCO**

ORGAN

BALBIANI

VEGEZZI BOSSI 1924

ORGAN RESTORED AND EXTENDED
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PONTIFICIA FABBRICA D'ORGANI
BALBIANI VEGEZZI BOSSI
IN MILAN

- Great Organ (I)**
6 Principale 16'
7 Principale 8'
8 Flauto 8'
9 Dulciana 8'
10 Ottava 4'
11 Flauto 4' *
12 Quintadecima 2' *
13 Decimanona 1' 1/3 *
14 Vigesimalseconda 1' *
15 Ripieno 6 file
16 Unda Maris 8'
17 Tromba 8'
18 Tremolo

- 1 Ottava Grave I
2 Ottava Acuta I
3 Ottava Grave II
4 Ottava Acuta II
5 Unione tastiere

- Toe Pistons**
Sei combinazioni libere §
Unione I+II
Pedale + I
Pedale + II
Ripieno I
Ripieno II
Fondi
Ance
Tutti

- Swell Organ (II)**
19 Oboe 8'
20 Voce Corale 8'
21 Bordone 8'
22 Salicionale 8'
23 Viola 8'
24 Concerto Viole 8'
25 Principalino 4' *
26 Flauto 4'
27 Eterea 4'
28 Nazardo 2' 2/3 *
29 Flautino 2' *
30 Terza 1' 1/3 *
31 Pienino 3 file
32 Tremolo

- 33 Ottava Grave II
34 Ottava Acuta II

- Expression Pedals**
Sweller
Espressione II

- Pedal**
35 Bordone 16'
36 Contrabbasso 16'
37 Basso 8'
38 Cello 8'
39 Tromba 16' *
40 Tromba 8' #
41 Tromba 4' #

- 42 Unione Ped I
43 Unione Ped II
44 Ottava acuta I
45 Ottava acuta II
46 Pedale automatico

- Cancels**
Tromba 8' I
Oboe 8' II
Voce Corale 8' II
Ance Pedale

§ The new electronic drive has 1344 levels of memory with sequencer.

* = New stops, added on '95.
= From a unique Tromba 16' stop of 4 and half octaves extension.

Electropneumatic action.
Movable console.
Two 58-notes keyboards (C1 A5).
30-notes radiating pedalboard (C1 F3).
Great Organ in Cornu Epistolae, Swell Organ in Cornu Evengelii.

In cooperation with:

Parish of S.Maria
Immacolata delle Grazie

Gerben Mourik



Gerben Mourik completed both undergraduate and postgraduate organ and improvisation studies at the Brabant Conservatory in Tilburg, where his teachers were Bram Beekman and Henco de Berg. Subsequently, he completed his church music diploma at the Conservatory in Utrecht and is currently studying school music at the Royal Conservatory in The Hague. He has also undertaken private study with Ansgar Wallenborst, Naji Hakim and Ben van Oosten and participated in improvisation courses with Thierry Escaich and Loïc Maillé. Since 2006, he has been organist of the Grote of St. Michaelskerk in Oudewater. Gerben Mourik won first prizes at the international improvisation competitions in St. Albans (2005) and Haarlem (2008) as well as the national improvisation competition in Zwolle in 2003. In April, 2013, he was appointed City Organist of Oudewater. His activities as a performer focus primarily on the promotion of Dutch music and

the art of improvisation, a discipline which also forms the basis of his teaching. Mourik's internationally acclaimed CD series 'Audite Nova' profiled 10 neo-baroque organs (built between 1950 and 1975) on five CDs, by means of a broad selection of 20th century music and improvisations. In 2021, his 25th anniversary as an organist was marked by the release of a CD recorded in the Domkerk in Utrecht, a recording which was awarded five stars in the British journal *Choir & Organ*. In the same year a further release featuring concert improvisations recorded in the church of St. Eustache in Paris was awarded five stars on *orgelnieuws.nl*. Together with colleagues Jaco van den Berg and Aldert van Hoonaar, Gerben Mourik is responsible for a website in memory of the well-known Dutch organist, Jan Bonefaas, who for many years presided over the great Bätz-Witte organ in Gorinchem. Gerben Mourik also writes about the so-called 'Orgelbewegung', a on H.F. Micheelsen. Since 2016, he has also been part of the editorial team for the church music magazine *Laetare*. In 2017 he was appointed house organist and Artistic Director of 'de Stad Klundert', a multi-purpose venue housed in a former Catholic Church. Here, he is responsible for promoting the two organs, by Marcussen (28 stops) and Vermeulen (42 stops) in concerts, workshops and open days. The concert series in Klundert offers a broad variety of other genres, including chamber music, jazz, world music and combinations of music with dance and visual art.

S. Alessandro della Croce
church in Pignolo

Friday, October 7
9 p.m.

Organist:
Gerben Mourik

To Maria and Tarcisio Madaschi in memoriam



Fondazione
ASM
Gruppo a2a

Hendrik Andriessen (1892-1981)

- Premier Choral

[1913]

Vincent d'Indy (1851-1931)

- Prelude in E flat minor op.66

[1911]

Gerben Mourik (1981)

- Improvisation

Fantasy on a César Franck's theme
chosen by the Festival

César Franck (1822-1890)

from 'L'Organiste' FWV41

- Sept Pieces in D major and D minor

- Quasi Allegro
- Chant de la Creuse
- Quasi Andante
- Vieux Noël (Andantino)
- Maestoso
- Vieux Noël
- Sortie

Gerben Mourik (1981)

- Improvisation

Variations
on a theme given by the audience

Jan Bonefaas (1926-2004)

from 'Symphony n.4'

- Adagio

[1996]

Gerben Mourik (1981)

- Improvisation

on a Gregorian theme chosen by the audience



TARCISIO MADASCHI
IMPIANTI ELETTRICI
GORLE (BG)

ORGAN

SERASSI n° 659

1860

ORGAN RESTORED IN 1991
BY BOTTEGA ORGANARIA
CAV. EMILIO PICCINELLI E FIGLI
IN PONTERANICA (BG)

Great Organ (II)

- 22 Terzamano
- 23 Corni da Caccia 16' soprani
- 24 Cornetto I soprani
- 25 Cornetto II soprani
- 26 Fagotto 8' bassi
- 27 Tromba 8' soprani
- 28 Clarone 4' bassi
- 29 Corno Inglese 16' soprani
- 30 Violoncello 8' bassi
- 31 Oboe 8' soprani
- 32 Violone 8' bassi
- 33 Flutta 8' soprani
- 34 Viola 4' bassi
- 35 Clarinetto 16' soprani
- 36 Flauto in VIII 4' soprani
- 37 Flauto in XII soprani
- 38 Voce Umana 8' soprani
- 39 Voce Umana 4' soprani
- 40 Ottavino 2' soprani
- 41 Tromboni 8'
- 42 Bombarda 16'
- 43 Timballi

Echo Organ (I)

- 44 Principale 8' bassi
- 45 Principale 8' soprani
- 46 Ottava 4' bassi
- 47 Ottava 4' soprani
- 48 Quintadecima 2'
- 49 Decimanona
- 50 Vigesimaseconda
- 51 Due di Ripieno (XXVI e XXIX)

Stop-Action Pedals

Timballone
Distacco tasto al pedale
Unione Tastiere
Terzamano al Grand'Organo
Corno Inglese 16' S.
Fagotto 8' B.
Tutte Ance

- 1 Principale 16' bassi
- 2 Principale 16' soprani
- 3 Principale I 8' bassi
- 4 Principale I 8' soprani
- 5 Principale II 8' bassi
- 6 Principale II 8' soprani
- 7 Ottava 4' bassi
- 8 Ottava 4' soprani
- 9 Ottava II 4' bassi e soprani
- 10 Duodecima 2' 2/3
- 11 Quintadecima I 2'
- 12 Quintadecima II 2'
- 13 Due di Ripieno (XIX e XXII)
- 14 Due di Ripieno (XIX e XXII)
- 15 Due di Ripieno (XXVI e XXIX)
- 16 Due di Ripieno (XXVI e XXIX)
- 17 Quattro di Ripieno (XXXIII e XXXVI doppi)
- 18 Contrabassi I 16'
- 19 Contrabassi II 16'
- 20 Basso 8'
- 21 Ottava 4'

- 52 Arpone 8' bassi
- 53 Violoncello 8' soprani
- 54 Violoncello 8' bassi
- 55 Voce Corale 16' soprani
- 56 Viola 4' soprani
- 57 Flutta camino 8' soprani
- 58 Flauto in Selva 4' soprani
- 59 Violino 4' soprani
- 60 Voce Flebile 8' soprani

Combination Pedals

Ripieno Grand'Organo
Combinazione Libera Grand'Organo
Ripieno Eco
Espressione Eco

In cooperation with:

Parish of
S.Alessandro della Croce

Mechanical actions.
Two 70-notes original keyboards (C-1 A5), 70 real sounds, chromatic counter-octave, divided stops bass-sopran B2 C3. 24-notes pedalboard (C1 B2), 12 real sounds (C1 B1).
Great Organ stop-actions at right of the console.
Echo Organ stop-actions at left of the console.

Martin Baker



Master of Music at Westminster Cathedral for 20 years, from 2000, Martin Baker is a central figure in the worlds of both organ playing and choral conducting in Britain. At home and abroad, Baker is in demand for both organ concerts and choral music workshops, and he is often heard in both keyboard and conducting capacities in choral recordings of core British repertory on the Hyperion label. Baker was born in Manchester, England on July 26, 1967. By the time he enrolled at Downing College, Cambridge, as an Organ Scholar in 1985, he already had many years of study behind him at the Royal Northern College of Music Junior School, Chetham's School of Music, and St. Ambrose College. After graduating from Cambridge in 1988 he was appointed Organ Scholar at Westminster Cathedral. Paid employment began with a stint as assistant organist at St. Paul's Cathedral in London in 1990,

followed by posts as sub-organist and then acting organist at Westminster Abbey. In 2000, he was chosen as Master of Music at Westminster Cathedral. His responsibilities there include directing daily choral programs as well as giving organ concerts and joining the Westminster Cathedral Choir in concerts and recordings. He is also a noted improviser and won first prize in improvisation at the St. Albans International Organ Festival in 1997. Under Baker, the Westminster Cathedral Choir has departed from its traditionalist orientation to premiere works by major British composers including James MacMillan, Peter Maxwell Davies, Judith Bingham, and John Tavener. He has led the choir in tours of the Hungary, Germany, Belgium, Norway, U.S. and Italy. Baker was invited to address the Congregation for Divine Worship at the Vatican on the Liturgical Role of the Choir in 2005. The following year he founded the Conference of Catholic Directors of Music. His large catalog of music on Hyperion includes (as conductor) *Media Vita*, a collection of music by John Sheppard that appeared in 2017. Baker was chosen as president of the Royal College of Organists, an organization for the promotion and advancement of organ playing and choral directing (2017-2019). He continues to tour widely and made several U.S. appearances in 2018. He is now enjoying life as a freelance organist and conductor.

Basilica of
S. Maria Maggiore

Friday, October 14
9 p.m.

Organist:
Martin Baker

To Giancarlo Losma in memoriam

LOSMA®

Antonio Vivaldi (1678-1741)

- Concerto in D major RV230

- Allegro
- Larghetto
- Allegro

(arranged by Jean Guillou)

Sir Edward Bairstow (1874-1946)

- Sonata in E flat major

[1937]

- Andante serioso, ma con moto
- Allegro giocoso
- Maestoso

Hubert Parry (1848-1918)

- Fantasy and Fugue in G major op.188

[1912]

William Walton (1902-1983)

- Incoronation March
'Orb and Sceptre'

[1953]

(arranged by Sir William McKie)

César Franck (1822-1890)

- Première Choral in E major FWV38

Martin Baker (1967)

- Improvisation
on themes given by the audience



CONFINDUSTRIA BERGAMO

ORGAN

VEGEZZI BOSSI 1915

RUFFATTI 1948

ORGAN RESTORED IN 1992

BY THE FIRM

F.LLI RUFFATTI IN PADOVA

Great Organ (II)

- 1 Principale 16'
- 2 Principale I 8'
- 3 Principale II 8'
- 4 Flauto Traverso 8'
- 5 Dulciana 8'
- 6 Gamba 8'
- 7 Quinta 5' 1/3
- 8 Ottava I 4'
- 9 Ottava II 4'
- 10 Flauto Camino 8'
- 11 Xlla
- 12 XVa
- 13 Cornetto 3 file
- 14 Ripieno grave 6 file
- 15 Ripieno acuto 8 file
- 16 Trombone 16'
- 17 Tromba 8'
- 18 Clarone 4'

Pedal

- 80 Subbasso 32'
- 81 Contrabbasso 16'
- 82 Principale 16'
- 83 Bordone 16'
- 84 Violone 16'

Couplers and Cancells

- 35 II 8' Ped
- 36 II 4' Ped
- 37 III 8' Ped
- 38 III 4' Ped
- 39 I 8' Ped
- 40 I 4' Ped
- 41 III 16' II
- 42 III 8' II
- 43 III 4' II
- 44 I 16' II

Toe Pistons

- Otto combinazioni libere *
- I al Ped
- II al Ped
- III al Ped
- III al I
- I al II
- III al II

Swell Organ (III)

- 19 Controgamba 16'
- 20 Principalino 8'
- 21 Bordone 8'
- 22 Viola gamba 8'
- 23 Viola Celeste 8'
- 24 Concerto Viole 8'
- 25 Flauto Armonico 4'
- 26 Voce Eterea 4'
- 27 Ottava Eolina 4'
- 28 Ottavina 2'
- 29 Ripieno 5 file
- 30 Tuba Mirabilis 8'
- 31 Oboe 8'
- 32 Voce Corale P 8'
- 33 Voce Corale F 8'
- 34 Tremolo

- 85 Armonica 16'
- 86 Gran Quinta 10' 2/3
- 87 Ottava 8'
- 88 Bordone 8'
- 89 Violoncello 8'

- 45 I 8' II
- 46 I 4' II
- 47 III 16' I
- 48 III 8' I
- 49 III 4' II
- 50 II 16' II
- 51 Ann unisono
- 52 II 4' II
- 53 III 16' III
- 54 Ann unisono

Expression Pedal

- Sweller
- Espressione III
- Espressione I

Positive Organ (I)

- 66 Bordone 16'
- 67 Eufonio 8'
- 68 Corno Dolce 8'
- 69 Salicionale 8'
- 70 Gamba 8'
- 71 Ottava 4'
- 72 Flauto ottavante 4'
- 73 Flauto in Xlla 2' 2/3
- 74 Piccolo 2'
- 75 Cornetto 3 file
- 76 Unda Maris 8'
- 77 Tromba dolce 8'
- 78 Clarinetto 8'
- 79 Tremolo

- 90 Quinta 5' 1/3
- 91 Ottava 4'
- 92 Ripieno 8 file
- 93 Controbombarda 32'
- 94 Bombarda 16'

- 55 III 4' III
- 56 I 16' I
- 57 Ann unisono
- 58 I 4' I
- 59 Ann ance I
- 60 Ann ance II
- 61 Ann ance III
- 62 Ann ance Ped
- 63 Ann Rip II
- 64 Ann Rip III
- 65 Ann Rip Ped

Toe Pistons

- Rip III
- Rip II
- Ance
- Forte Gen
- Ped I 1
- Ped II 2
- Ped III 3
- Ped IV 4
- Ann Ped

* The new electronic drive has more than 2000 levels of memory with sequencer.

In cooperation with:



Electrical action.
Movable console.
Three 61-notes keyboards (C1 C6).
32-notes radiating pedalboard (C1 G3).
Great Organ in Cornu Evangelii, Swell and Positive Organ
in Cornu Epistolae.

Juan de la Rubia



Juan de la Rubia, Resident Organist of the Sagrada Família church in Barcelona, is native to Vall d'Uixó (Castellón), where he began his studies with his father and Ricardo Pitarch. His education, which took place in various European capitals, involved the expertise of Óscar Candendo, Wolfgang Seifen, Michel Bouvard and Montserrat Torrent, as well as Olivier Latry and Ton Koopman. During his early stages, he received up to five Extraordinary Awards in various specialties in addition to the First Prize of the Concurso Permanente de Juventudes Musicales de España (2002) and the Premi El Primer Palau of the Palau de la Música Catalana (2004), awards that contributed to significantly advance his career. His incessant activity as a soloist, conductor, accompanist and continuo has led him to step on the main stages of about thirty countries around the world, the main ones being the Auditorio Nacional de Música in Madrid, Konzerthaus in Berlin, Gewandhaus in Leipzig,

Elbphilharmonie in Hamburg, the cathedrals of Cologne, Westminster, Bogotá, Mexico City and Tunis, Saint Sulpice in Paris, or the Mariinsky theatre and the Philharmonia of S. Petersburg, among others. De la Rubia has performed as a soloist with orchestras such as the Freiburger Barockorchester, Kammerorchester Carl Philipp Emmanuel Bach, Orquesta Nacional de España, Orquesta Simfónica de Barcelona i Nacional de Catalunya, Orquesta Barroca de Tenerife, Orquesta Sinfónica del Principado de Asturias, Orquesta Sinfónica de Galicia, Orquesta de la Comunidad de Madrid, Orquesta de la Comunitat Valenciana, Orquesta Ciudad de Granada, or Orquesta de Cuerdas de Bogotá. Therefore, he has worked with conductors such as Andrew Grams, François-Xavier Roth, Carlos Mena, Simon Halsey, Salvador Mas, Kazushi Ono, Víctor Pablo Pérez and Simon Rattle. He has also collaborated with the main choirs in Spain and with soloists such as Asier Polo, Mireia Farrés, Raquel Lojendio, Marta Mathéu, Carolyn Sampson or Philippe Jaroussky, with whom he recorded the CD "Sacred Cantatas" (Erato, 2016), nominated for a Grammy Award in 2018. During the last decade, de la Rubia has also specialized in improvisation on silent films, including Faust and Nosferatu by Murnau or Metropolis by Lang, and various genres, including chamber music, jazz, world music and combinations of music with dance and visual art.

Ss. Bartolomeo and Stefano church

Friday, October 21
9 p.m.



PORSCHE
Centro Porsche Bergamo

Organist:
Juan de la Rubia

Juan de la Rubia (1982)

- Improvisation
Overture in French style
- Improvisation
Partita on a Choral chosen by the Festival

César Franck (1822-1890)

- Andantino in G minor FWV25
from 'Pièces posthumes' FWV24
- Offertoire in E flat major

Juan de la Rubia (1982)

- Improvisation on themes given by the audience
Sketch for San Bartolomeo n.1

Clément Loret (1833-1909)

- Andante religioso op.43

Jacques-Nicolas Lemmens (1823-1881)

- Marche Pontificale

Juan de la Rubia (1982)

- Improvisation on themes given by the audience
Sketch for San Bartolomeo n.2

Alexandre Guilmant (1837-1911)

- Mélodie
- Scherzo op.31

Juan de la Rubia (1982)

- Improvisation on themes given by the audience
Sketch for San Bartolomeo n.3

Eugène Gigout (1844-1925)

- from 'Dix Pièces pour Orgue'
- Scherzo

Juan de la Rubia (1982)

- Improvisation on themes given by the audience
Sketch for San Bartolomeo n.4

ORGAN

LOCATELLI n°59

1884

ORGAN RESTORED IN 1985
BY BOTTEGA ORGANARIA
CAV. EMILIO PICCINELLI E FIGLI
IN PONTERANICA (Bg)

Echo Organ (I)

45 Tremolo
46 Bordone 8' bassi
47 Principale 8' soprani
48 Ottava 4' bassi
49 Ottava 4' soprani
50 Arpone 8' bassi
51 Clarino 8' soprani
52 Violoncello 8' bassi
53 Oboe 8' soprani
54 Dulciana 4' bassi
55 Violino 4' soprani
56 Violetta 8' soprani
57 Salicionale 4' soprani
58 Voce flebile 8' soprani
59 Voce Corale 16' soprani

Chant Organ (III) and Pedal

23 Principale 8' bassi
24 Principale 8' soprani
25 Flauto in selva 8' bassi
26 Flauto polacco 8' soprani
27 Corni da caccia 8' (dal 2° do)
28 Corno Inglese 8' (dal 2° do)
29 Violoncello 8' bassi
30 Oboe 8' soprani
31 Viola d'Amore 8' (dal 2° do)
32 Flauto traversiere 8' soprani
33 Unda Maris 8' soprani
34 Ottavino 2' soprani
35 Contrabbassi 16'
36 Subbasso 16'
37 Timballi 8'
38 Tromboni ai pedali 8'
39 Duodecima
40 Violone 8'
41 Unione Eco al Grand'Organo
42 Unione Canto al Grand'Organo
43 Terza mano al Grand'Organo
44 Unione Grand'Organo al pedale

Great Organ (II)

1 Controfagotto 16' bassi
2 Tromba 16' soprani
3 Fagotto 8' bassi
4 Tromba 8' soprani
5 Cornetta a tre file (dal 2° do)
6 Viola Gamba 8' bassi
7 Viola Gamba 8' soprani
8 Principale 16' bassi
9 Principale 16' soprani
10 Principale primo 8' bassi
11 Principale primo 8' soprani
12 Principale secondo 8' bassi
13 Principale secondo 8' soprani
14 Ottava prima 4' bassi
15 Ottava prima 4' soprani
16 Ottava seconda 4'
17 Duodecima 2' 2/3
18 Decimaquinta 2'
19 Due file di Ripieno
20 Due file di ripieno
21 Due file di Ripieno
22 Due file di Ripieno

Stop-Action Pedals

Timballone
Tromba 16'
Terzamano al Grand'Organo
Terzamano al Canto
Unione Eco al Grand'Organo
Unione Canto al Grand'Organo
Unione Grand'Organo al Pedale
Piano Pedale

Expression Pedal

Espressione Organo Eco

Combination Pedals

Ripieno Grand'Organo
Combinazione Libera
Combinazione Libera Organo Eco

In cooperation with:



Comunità Frati Domenicani

Mechanical actions. Three chromatic 61-notes original keyboards (C1-C6), divided stops bass soprano B2-C3.

20-notes pedalboard (C1-G2), all real sounds.

Great Organ stop actions and Chant Organ stop actions at right of the console.

Echo Organ stop actions at left of the console.

Jürgen Essl



Jürgen Essl is one of the foremost organists and composers in today's European musical scene. He performs regularly in the most prestigious venues around the globe including venues such as the Notre Dame de Paris, Kölner Dom, Auditorio Nacional de Madrid, Smetana Hall Prague, Konzerthaus Wien, Philharmonic Hall Moscow, as well as Amsterdam, Lissabon, Milano, Tokyo, and the USA. He frequently appears on television and radio as both organist and conductor. Essl has recorded with several recording labels such as Carus, IFO, Organ Promotion, Kirche+Leben Edition, Audite and Veneto Musica. His critically acclaimed 1995 recording of the entire Jean Francaix's oeuvre for the organ appeared on the Audite recording label. Jean Francaix himself wrote with excitement about this recording project, describing it as an "excellent collaboration" between the composer and the organist. A special expertise of Jürgen Essl is his inexhaustible flair and fantasy for

free improvisation on the organ. In fact, the Organ Promotion recording label has dedicated a full CD to Mr.Essl's improvisation in the Brussels Cathedral. On this recorded improvisation, the French organist Olivier Lahry commented: "I love especially the invention of the most contemporary improvisation like the one with crescendo on the fifth - What an effect! Bravo!" As a composer, Mr.Essl's works have been performed by some of the leading choirs and orchestras. Most renowned are his motets and oratorios, which have been performed by leading choirs such as the Darmstädter Kantorei and the Regensburger Domsptzen. Jürgen Essl's music has been published by Doblinger, Carus-Verlag, and Schott Verlag. Jürgen Essl studied organ in Germany and France with Ludger Lohmann and Francis Chapelet, later completing his studies in Vienna with Michael Radulescu. A Professor at The Hochschule für Musik und Darstellende Kunst Stuttgart since 2003, Jürgen Essl has also served as Professor for Organ at the Musikhochschule Lübeck and an organist at the Castle Church of Sigmaringen. In 2008 he led the international "Kongress der Kirchenmusik" in Stuttgart, one of the largest meetings on sacred music in the world. He is a co-founder of the International Summer Academy of Music - ISAM in Ochsenhausen, Germany... "I was impressed by [Essl's] strongly distinctive style and compositional language and I treasure his strong and lucid feeling of structure."... Arvo Pärt

Jeremy Joseph



Jeremy Joseph is organist of the Vienna Court Chapel, where he performs the weekly Sunday mass together with the Vienna Boys Choir and the Vienna Philharmonic Orchestra. In 2019 he was appointed Professor for Organ and Improvisation at the University of Music and Performing Arts in Vienna. He studied privately with Hans Fagius in Copenhagen and furthered his studies under Martin Haselböck at the University of Music in Lübeck and with Jürgen Essl at the State University of Music and Performing Arts in Stuttgart. Winner of the Gottfried Silbermann International Organ

Competition in 1999, Joseph has performed as a soloist at festivals and venues throughout Europe, such as the Schleswig-Holstein Musik Festival, Nuremberg International Organ Week, Hildebrandt-Festival in Naumburg, Silbermann Festival in Freiberg, Tallinn International Organ-Festival, Laeishalle in Hamburg, Leipzig Gewandhaus, Konzerthaus in Berlin, Musikverein and Konzerthaus in Vienna, Auditorio Nacional de Música in Madrid, Tchaikovsky Concert Hall in Moscow, as well as in Hong-Kong, Seoul, USA, Mexico, Brazil und Argentina. Jeremy Joseph's improvisation CD recorded at the Metropolitan Cathedral of Mexico City was listed as "CD of the year" in 2018 by Fono Forum Magazine. As a continuo player he has performed with ensembles such as the Wiener Akademie Orchestra, Freiburger Barock-orchester, Kammerorchester Basel and Balthasar-Neumann-Ensemble.

End Polio Now

October 24 is the World polio day. Polio is an infectious, acute, very contagious disease caused by a virus that attacks the nervous system inducing paralysis, which, in the most serious cases, can become total.

To fight this dangerous disease, two vaccines are available: the first designed by Jonas Salk (injectable) tested in 1954, the second developed by Albert Sabin (oral) in 1957 and approved in 1962.

Since the first project started in 1979, Rotary – then later supported by 'Centers for Disease Control and Prevention', the 'Bill & Melinda Gates Foundation' and various governments - has managed to reduce polio cases by 99.9% in Worldwide.

The creator and promoter of what has become one of the most ambitious humanitarian programs ever undertaken by a private entity was an Italian, Sergio Mulitsch di Palmenberg from Trieste, philanthropist, founding member of the Rotary Club Treviglio and Pianura Bergamasca. He was the first to experiment with a vaccination campaign which, starting from Italy, brought the first doses to the Philippines, a country then severely affected by the disease: at the end, the vaccinated children of that country were more than six million.

The 2005 Polio program, later renamed Polio Plus, was officially launched by Rotary International in 1985 and included a twenty-year commitment (now almost doubled) for the total eradication of polio from the entire planet.

Rotary's involvement grew together with the program. Since 1990, its action has shifted from providing vaccines to developing countries to supporting and training those involved in health care in the field, training laboratory personnel to recognize the virus and working with governments around the world to win this historic health campaign. Over the years, the program has been relaunched several times, taking on different names up to today's End Polio Now.

An immense effort: just think that in 1988 there were 350.000 cases of polio in 125 countries. Today 15 new infections in only two states: Pakistan and Afghanistan. Already in 2003, only 6 countries remained infected, 3 of which were Africans and India. In 2012 this latter was declared 'polio free', as was the whole of Africa in 2020.

The Covid 19 pandemic- combined with the difficult political situation of the two Asian countries - is today slowing down the achievement of the final result, but the goal of total eradication is now very close.

We are at the last step, with the help of everyone.

Cathedral

Friday, October 28
9 p.m.

Charity Night for



Organist: Jürgen Essl
Jeremy Joseph

Concert for two organs

Antonio Soler (1678 -1741)

- Concierto n.1 in C major (Andante, Minuè)
- Concierto n.2 in A minor (Andante-Allegro, Tempo di Minuè)
- Concierto n.3 in G major (Andantino, Minuè)
- Concierto n.4 in F major (Afectuoso, Andante non largo, Minuè)
- Concierto n.6 in D major (Allegro-Andante-Allegro-Andante, Minué)

Jürgen Essl (1961) and Jeremy Joseph (1978)

Improvisation for two organs
on themes given by the audience

- Soundscape I
- Soundscape II
- Soundscape III
- Soundscape IV



Fondazione Vittorio Polli
ed Anna Maria Stoppani
MMIX

ORGAN

FELICE BOSSI 1842

ORGAN RESTORED IN 1995
BY CASA ORGANARIA
FAMIGLIA VINCENZO MASCONI
IN AZZIO (VA)

- 1 Campanelli ⁽¹⁾ *
- 2 Cornetta I
- 3 Cornetta II
- 4 Fagotti bassi 8'
- 5 Trombe soprani 8'
- 6 Corno Inglese soprani 16'
- 7 Clarone bassi 4' *
- 8 Oboe soprani 8'
- 9 Oboe bassi 8'
- 10 Flutta soprani 8'
- 11 Viola bassi 4' *
- 12 Corni da Caccia 16'
- 13 Ottavino soprani 2' *
- 14 Ottavino bassi 2' *
- 15 Flauto in VIII ⁽²⁾
- 16 Flauto in XII ⁽³⁾
- 17 Flauto in XVII ⁽⁴⁾ *
- 18 Voce Umana ⁽⁵⁾
- 19 Terza mano
- 20 Bombarde 16'

Stop-Action Pedals

Flauto in XVII
Fagotto e Trombe
Ottavino b.e s.
Corno Inglese
Tasto al pedale
Espressione ⁽⁸⁾
Tutte Ance

- 21 Principale bassi 16'
- 22 Principale soprani 16'
- 23 Principale bassi
- 24 Principale soprani
- 25 Principale II bassi **
- 26 Principale II soprani
- 27 Ottava bassi
- 28 Ottava soprani
- 29 Duodecima
- 30 Quintadecima
- 31 Decimanona
- 32 Vigessimaseconda
- 33 Due di Ripieno
- 34 Due di Ripieno
- 35 Due di Ripieno
- 36 Due di Ripieno
- 37 Ripieno ai pedali ⁽⁶⁾ *
- 38 Contrabbassi
- 39 Bassi Armonici
- 40 Tromboni 8'
- 41 Basso ⁽⁷⁾ 8'

Combination Pedals

Ripieno
Combinazione libera

Other Pedals

Terza mano
Rollante

In cooperation with:



Cattedrale di Bergamo

* totally rebuilt stop

** partially rebuilt stop

(1) of 4' in sopran C3 C5

(2) completed by ottava bassi

(3) completed by the first twelve pipes of duodecima

(4) complete

(5) from C2

(6) other five Ripieno line of pipes from keyboard C1 B1

(7) of 6'

(8) panel that can be opened over the organist head, sopran pipes zone

Mechanical actions.

One 58-notes original keyboard (C1 A5), divided stops bass-sopran B2 C3.

18-notes pedalboard, all real sounds (C1 F2).

Stop-actions at the right of the console.

Our previous guests:

1992

Jean Guillou (France)

1993

José Luis Gonzalez Uriol (Spain)
Gianluca Cagnani (Italy)
François Seydoux (Switzerland)

1994

Jan Willem Jansen (Holland)
Alessio Corti (Italy)
William Porter (USA)

1995

Rudolf Meyer (Switzerland)
Luca Antoniotti (Italy)
Christoph Bossert (Germany)

1996

Jean Ferrard (Belgium)
Jürgen Essl (Germany)
Erik-Jan van der Hel (Holland)

1997

Stef Tuinstra (Holland)
Francesco Finotti (Italy)
Peter Planyavsky (Austria)
Matt Curlee (USA)

1998

Benoît Mernier (Belgium)
Krzysztof Ostrowski (Polonia)
Martin Baker (England)
Naji Hakim (France)

1999

Gustav Leonhardt (Holland)
Rudolf Lutz (Switzerland)
Frédéric Blanc (France)
Andrea Boniforti (Italy)

2000

Martin Haselböck (Austria)
Wolfgang Seifen (Germany)
François Ménissier (France)
Pier Damiano Peretti (Italy)

Speciale Bach 2000

Francesco Finotti (Italy)

2001

John Scott (England)
Erwan Le Prado (France)
Jos van der Kooy (Holland)
Jean-Claude Zehnder (Switzerland)

2002

Klemens Schnorr (Germany)
P. Theo Flury (Switzerland)
Ansgar Wallenhorst (Germany)
Jean Guillou (France)

2003

Michael Kapsner (Germany)
László Fassang (Hungary)
Luigi Ferdinando Tagliavini (Italy)
Pierre Pincemaille (France)

2004

Ewald Kooiman (Holland)
Stefano Innocenti (Italy)
Thierry Escaich (France)
Robert Houssart (England)
Francesco Tasini (Italy)

2005

Guy Bovet (Switzerland)
Zuzana Ferenciková (Slovakia)
Ben van Oosten (Holland)
Loïc Mallié (France)
Lorenzo Ghielmi (Italy)
Isabella Bison (Italy) -*vl*-

2006

Olivier Latry (France)
Gerben Mourik (Holland)
Nigel Allcoat (England)
Bruce Dickey (USA) -*cor*-
Liuwe Tamminga (Holland)
Bruno Canino (Italy) -*pf*-
Claudio Brizi (Italy)

2007

Michael Radulescu (Austria)
David Briggs (England)
Marco Beasley (Italy) -*ten*-
Guido Morini (Italy)
Robert Kovács (Hungary)
Barbara Dennerlein (Germany)

2008

Simon Preston (England)
Lionel Rogg (Switzerland)
Ulrich Walther (Germany)
Antonio Frigé (Italy)
Gabriele Cassone (Italy) -*tr*-
Louis Robilliard (France)

2009

Daniel Roth (France)
Wayne Marshall (England)
Jacques van Oortmerssen (Holland)
Aaron Edward Carpené (Australia)
David Franke (Germany)
Kenneth Gilbert (Canada)

2010

Jean Guillou (France)
Jan Raas (Holland)
Jean-Baptiste Dupont (France)
Corrado Colliard (Italy) -*ser*-
Vittorio Zanon (Italy)
Hans-Ola Ericsson (Sweden)

2011

Eric Lebrun (France)
Claudio Astronio (Italy)
Gemma Bertagnolli (Italy) -*sop*-
Kalevi Kiviniemi (Finland)
Samuel Liégeois (France)
Bernhard Haas (Germany)

2012

Michel Bouvard (France)
Omar Zoboli (Italy) -*oboe*-
Stefano Molardi (Italy)
Bob van Asperen (Holland)
Paul Goussot (France)
Organisti di Bergamo (Italy)
Theo Brandmüller (Germany)
Ferruccio Bartoletti (Italy)
Wolfgang Seifen (Germany)

2013

Philippe Lefebvre (France)
Hans-Jakob Bollinger (Switzerland) -*cor*-
Brett Leighton (Australia)
Baptiste-Florian Marle-Ouvard (France)
Marco Ruggeri (Italy)
Franz Josef Stoiber (Germany)

2014

Jane Parker-Smith (England)
François-Henri Houbart (France)
Martin Sturm (Germany)
Sietze de Vries (Holland)
Mirko Guadagnini (Italy) -*ten*-
Maurizio Croci (Italy)

2015

Cameron Carpenter (USA)
Hans Fagius (Sweden)
Leo van Doeselaar (Holland)
Juan de la Rubia (Spain)
Winfried Böinig (Germany)
David Cassan (France)

2016

Thomas Trotter (England)
Simone Vebber (Italy)
Ursula Heim (Switzerland)
Hayo Boerema (Holland)
Ludger Lohmann (Germany)

2017

Olivier Latry (France)
Geerten Liefing (Holland)
Edoardo Bellotti (Italy)
Ansgar Wallenhorst (Germany)
David Cassan (France)
Jürgen Essl (Germany)

2018

David Briggs (UK-USA)
Thomas Gaynor (New Zealand)
Jeremy Joseph (South Africa)
Yuzuru Hiranaka (Japan)
S.V. Cauchefier-Choplin (France)
Eugenio Maria Fagiani (Italy)
Orchestra Pomeriggi Musicali
Yusuke Kumehara (Japan) -*dir*-

2019

Vincent Dubois (France)
Stefan Engels (Germany-USA)
Johannes Zeinler (Austria)
Monica Melcova (SK-Spain)
Ton Koopman (Holland)

2020

Thierry Escaich (France)
Thomas Lennartz (Germany)
Gabriele Agrimonti (Italy)
Winfried Böinig (Germany)

2021

Ben van Oosten (Holland)
Giampaolo Di Rosa (Italy)
Christoph Schönfelder (Germany)
Thomas Ospital (France)
Marina Tchebourkina (Russia)
Jonathan Scott (England)



Associazione Culturale Città Alta
Via Zelasco, 1 - Bergamo

President: Maurizio Maggioni - Artistic Director: Fabio Galessi
Secretary: Sandra Münch

Tel. +39.035.213009 - www.organfestival.bg.it